(The Life of King Henry the Fifth, p. 2)

like yourself. You appeared to me but as a common man; witness the night, your garments, your lowliness. And what your highness suffered under that shape, I beseech you take it for your own fault, and not mine; for had you been as I took you for, I make no offense. Therefore I beseech your highness pardon me." Put on the cloak of Sir Thomas Erpingham and become a spectator in the play being performed become Henry le Roy become the Chorus and the être will become the paraître (the history of England as theatre) become Henry le Roy become the Chorus and the paraître will become the être (the theatre of England as history): what was is what appeared to be/ what appeared to be was. Flourish. Formalize the proscenium at Harfleur at Agincourt enter the King of England entreating the English to participate in his play inviting the English to acknowledge the proscenium he has posited and in so doing transcend the spatial and temporal structures of empirical reality become as it were fictional characters "This day is called the Feast of Crispian./ He that outlives this day, and comes home safe,/ Will stand a-tiptoe when this day is named/ And rouse him at the name of Crispian./ He that shall see this day, and live old age,/ Will yearly on the vigil feast his neighbors/ And say, 'To-morrow is Saint Crispian.' . . . And Crispin Crispian shall ne'er go by,/ From this day to the ending of the world,/ But we in it shall be remembered-/ We few, we happy few, we band of brothers. . ." Participate literally in the reconquest of France and transcend the spatial and temporal structures of empirical reality (Of what value are formalized srructures within the context of empirical reality?). Participate figuratively in the reconquest of France and transcend the spatial and temporal structures of empirical reality (Of what value are formalized structures within the context of empirical reality?). Flourish. Enter Prologue: "O for a Muse of fire, that would ascend/ The brighest heaven of invention;/ A kingdom for a stage, princes to act/ And monarchs to behold the swelling scene!/ Then should the warlike Harry, like himself,/ Assume the port of Mars, and at his heels,/ Leashed in like hounds, should famine, sword, and fire/ Crouch for employment. . ." Enter conjurer enter wielding instruments of formation in the present for the future anterior and know that the forming is living/is dying participation in what has been/is/will be created by the human mind on parade aller entrer.

(Delacorte Theatre, Central Park: 7-18-76)